

AC/DC *Classics*

Play 8 Songs with Tab and Sound-alike CD Tracks



Back in Black

Girls Got Rhythm

Have a Drink on Me

Hells Bells

Highway to Hell

The Jack

Whole Lotta Rosie

You Shook Me All Night Long



Music Sales America



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VOL. 119

AC/DC

Classics

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Guitar Notation Legend

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:
F
D
C
B
A
G
F
E

Strings:
high
E
B
G
D
A
E
low

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder).



(*staccato*)

- Play the note short.

D.S. al Coda

- Go back to the sign (S), then play until the measure marked "*To Coda*," then skip to the section labelled "*Coda*."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

Fill

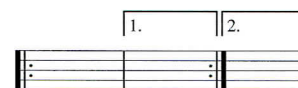
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

N.C.

- Harmony is implied.



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



AC/DC

Classics

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Back in Black

Words and Music by Angus Young, Malcolm Young and Brian Johnson

Intro

Moderately slow Rock ♩ = 92

N.C. E5 D5 A5

mf
w/ dist.

f

TAB

N.C. E5 D5 A5 N.C.

3 0 3 0 2 (2) 0

3 3 3 2 2 2 2 2 2 4 2 5 2 6 2 7

Verse

E5 D5 A5 N.C.

1. Back in black, I hit the sack. I've been too long, I'm glad _ to be back. Yes, I'm _

2. See additional lyrics

3 0 3 0 2 (2) 0

E5 D5 A5 N.C.

_ let loose from the noose that's kept me hang-in' a-round. _ I keep a

3 3 3 2 2 2 2 2 2 4 2 5 2 6 2 7

E5 D5 A5 N.C.

look-in' at the sky 'cause it's get-tin' me high. For-get the hearse 'cause I'll nev-er die. I got

2 3 3 3 2 2 2 3 0 3 0 2 (2) 0

E5 D5 A5 N.C.

nine lives, cat's eyes. A - bus - in' ev-'ry one of them and run-nin' wild. 'Cause I'm

3 3 3 2 2 2 2 2 2 2 4 2 5 2 6 2 7

✂ Chorus

A5 E5 B5 A5 B5 A5 E5 B5 A5 B5

back. Yes, I'm back. — Well, I'm

2 4 2 4 2 2 4 2 2 4 2

G5 D A5 G5 A5 G5 D A5 G5 A5

back. Yes, I'm — back. Well, I'm —

3 3 3 2 2 2 3 3 2 2 2 3 3 2 2 2 3 (3) 1/4 3 (3) 1/4

E5 B5 A5 B5 A5 E5 B5 A5 B5

back, _____ back. _____ Well, I'm

G5 D To Coda

back in black. Yes, I'm back in _____ black. _____ Oh!

Guitar Solo

E5 E7 E6 E5

P.M. P.M. P.M.

E5 E7 E6 E5 A5 E5 A5

P.M. P.M. P.M.

E5 E7 E6 E5

P.M.

E7 E6 E5 A5 E5 A5

E5 E7 E6 E5

let ring --- hold bend

E7 E6 E5 A5 E5 A5

hold bend

E5 E7 E6 E5 A5 E5 A5

let ring ---

E5

E7

E6

E5 A5

E5

A5

Well, I'm

let ring ---

let ring -----

0 5 3 3 5 0 3 2 3 0 3 (3) 0 2 0 0 2 2 (2) X 15 X 14 (14) 15 14

⊕ Coda

Interlude

N.C.(E5)

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

Phasen

(A5)

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

(E5)

Well, I'm

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

Chorus

A5 E5 B5 A5 B5 A5 E5 B5 A5 B5

back, _____ back, _____ Well, I'm

2 2 4 2 4 2 4 2 4
2 2 2 2 2 2 2 2 2
0 0 2 0 2 0 2 0 2

G5 D A5 G5 A5 G5 D A5 G5 A5

back, _____ back, _____

(4) 3 2 2 1/4 3 2 2 1/4
3 3 2 2 3 2 2 3
0 0 0 0 0 0 0 0
X 3 X 3 X 3 X 3

E5 B5 A5 B5 A5 E5 B5 A5 B5 G5

back, _____ back, _____ It's back in black. _ Yes, I'm

(2) 2 4 2 4 2 4 2 4 3 3 3 3 3 3 3
(2) 2 2 4 2 4 2 4 2 3 3 3 3 3 3 3
0 0 2 2 2 2 2 2 X 3 X 3 X 3 X 3 X 3

D A5

back in _____ black. _ I wan-na say it.

2 2 2 3/4 12 (12) 10
3 3 3 3 3 3 3 3 3 3 3 3
2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0

Outro-Guitar Solo

Begin fade

Begin fade

E5

E7

E6

6

7

6

3

3

12

15

12

14

12

14

(14)

15

15

15

15

12

15

12

15

12

15

12

15

12

14

14

12

14

12

14

12

14

Fade out

[illegible]

Additional Lyrics

2. Back in the back of a Cadillac.
Number one with a bullet, I'm a power pack.
Yes, I'm in the band, with the gang.
They got to catch me if they want me to hang
'Cause I'm back on the track,
And I'm beatin' the flack.
Nobody's gonna get me on another rap.
So look at me now, I'm just a makin' my pay.
Don't try to push your luck, just get outta my way.

Hells Bells

Words and Music by Angus Young,
Malcolm Young and Brian Johnson

Intro

Moderate Rock ♩ = 110

(Bell) 20 sec.

A5 Asus4 Am7 Asus4 A5

f
w/ dist.
let chords ring throughout

TAB

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 9 | 7 | 7 | 7 | 5 | 5 | 7 | 7 | 0 | 0 |
| 0 | | | | 0 | 5 | 0 | | 7 | 0 |

Asus4 Am7 Asus4 C5 G/B A5 Asus4 Am7

(0) 9 7 7 7 5 5 7 5 5 2 0 9 7 7 7 5

Asus4 A5 Asus4 Am7 Asus4 C5 G/B A5

Play 4 times

(5) 5 7 7 0 0 9 7 7 7 5 5 7 5 5 2 0

Asus4 Am7 Asus4 A5 Asus4 G5

(0) 9 7 7 7 5 5 7 7 0 0 9 7 7 7 0

3
0
0
X
3

D5/A C5 G/B A5 D5/A C5 C5/B

A5 D5/A C5 C5/B Verse A5 D5/A

1. I'm a roll - in' thun - der,
2. See additional lyrics

C5 G/B A5 D5/A C5 G/B

pour - in' rain. I'm com - in' on like a hur - ri - cane.

P.M. ---| P.M. ---|

A5 D5/A C5 G/B A5 D5/A

My light-nin's flash - in' a - cross the sky. You're on - ly young, but you're

P.M. ---|

Pre-Chorus

C5 G/B

D5

C G5

gon - na die.

I _____ won't take no pris-on-ers, won't _____ spare no lives.

P.M. ---

D5

C G5

E5

No - bod - y's put - tin'

up _____ a fight.

I _____ got my bell, I'm gon - na

D5/A

A5

E5

G5

take you to hell.

I'm gon - na get ya,

Sa - tan get ya.

A, hell's

Chorus

A5

Asus4

Am7

Asus4

A5

Asus4

Am7

bell's. _

Yeah, hell's

bell's. _

9 7 7 7 5

0 7 7 0

5 0 7 7 0 0

9 7 7 7 5

0 7 7 0 0

Asus4

C5 G/B A5

Asus4

Am7

Asus4

A5

You got me ring - in' hell's

bell's. _

My tem - p'ra - ture's high. _

Hell's

(5) 5 7 5 5 0

3 2 0

9 7 7 7 5

0 7 7 0 0

5 0 7 7 0 0

Asus4

G5

D5/A

C5 G/B A5

1.

D5/A

bell's. _

9 7 7 7 0

(0) 7 7 0

3 0 0 3 2 0 0 5 5 0

3 3 3 0 0 0 7 7 7 7 5 7

C5 C5/B A5

D5/A

C5 C5/B

2. I'll give you —

2.

Guitar Solo

A5 G5 A5

C5

D5

Yow!

grad. bend P.S.

A5 G5 A5 C5 D5

A5 G5 A5 C5 D5 A5 G5 A5 C5

let ring -----

D5 C G5

D5 8va C G5

grad. bend grad. rel.

E D5 A5

8va

E G5

Hell's

8va

Chorus

A5 Asus4 Am7 Asus4 A5 Asus4 Am7

bells, _ Sa - tan's com - in' to you. _ Hell's bells, _ he's

loco

9 7 7 7 5 5 7 7 0 0 9 7 7 7 5

Asus4 C5 G/B A5 Asus4 Am7 Asus4 A5

ring - in' them now. _ Those hell's bells, _ the tem - p'ra - ture's high. _ Hell's

(5) 5 7 5 5 0 9 7 7 7 0 5 5 7 7 0 0

Asus4 C D5/A C5 G/B A5 Asus4 Am7

bells, _ a - cross _ the sky. _ Hell's bells, _ they're

8va

hold bend

9 7 7 7 5 5 5 3 15 17 15 (15) 13

Asus4 A5 Asus4 C5 D5 C5 G/B A5

tak - in' you down. — Hell's bells, — they're drag - gin' you down. — Hell's

8va —

hold bend

(13) 15 15 17 15 (15) 13 15 15

Asus4 Am7 Asus4 A5 Asus4 C5

bells, — gon - na split the night. — Hell's bells, — there's no

8va —

hold bend hold bend

(17) 17 15 (15) 13 15 15 17 15 (15) 13

Outro-Guitar Solo

D5 A5 G5 A5 C5 D5

way — to fight, — yeah.

8va — loco

steady gliss. —

(13) 7 5 7 7 (7) 5 7 5

17 12

A5 G5

A5

C5

D5

A5 G5

A5

C5

Ah.

Ah, — ah.

let ring -----|

let ring -----|

Free time

D5

A5

G5 A5

C5

Ah, ————— yeah, yeah.

A tempo

D5

A5

G5

A5

Hell's — bells. —————

P.S. -----|

Additional Lyrics

2. I'll give you black sensations up and down your spine.
 If you're into evil, you're a friend of mine.
 See my white light flashin' as I split the night,
 'Cause if good's on the left, then I'm stickin' to the right.

Girls Got Rhythm

Words and Music by Angus Young,
Malcolm Young and Bon Scott

Intro

Moderate Rock ♩ = 138

Chords: D5, C5, A5, C5, A5, D5, C5

Dynamic: *f* w/ dist. P.M.

TAB: 7 5 7 9 7 7 0 5 7 0 7 5 7

Chords: A5, C5, A5, D5, C5, A5

Lyrics: 1. I've been a -

P.M.

TAB: 9 7 7 0 5 7 0 7 5 7 9 7 7 9 7

Verse

Chords: D5, C5, A5, C5, A5, D5, C5

Lyrics: round the world, — I've seen a mil - lion girls. —
2. See additional lyrics

P.M.

TAB: 7 5 7 9 7 7 0 5 7 0 7 5 7

A5 C5 A5 D5 C5 A5 C5 A5

Ain't a one of them got what my

P.M. P.M.

D5 C5 A5 C5 A5 D5 C5

la - dy she's got. — She's steal - ing the spot - light,

P.M.

A5 C5 A5 D5 C5 A5 C5 A5

knocks me off my — feet. — She's e -

P.M. P.M.

D5 C5 A5 C5 A5 D5 C5

nough to start a land - slide, just a, walk - in' down the street.

P.M.

Pre-Chorus

A5 C5 A5 D Dsus4 A5 C5 A5

1. Wear - in' dress - es so tight — and look - in'
 2., 3. See additional lyrics

P.M. P.M.

D Dsus4 A5 C5 A5 D Dsus4

dy - na - mite, — a - bout to blow me — out. —

P.M.

A5 C5 A5 B5 E5

No doubt a - bout it, can't — live — with - out it. The

Chorus

D5 C5 A5 C5 A5 D5 C5

girl's got — rhy - thm. The girl's got — rhy - thm.

A5 C5 A5 D5 C5 A5 C5 A5

She got the back - seat rhy - thm. The

To Coda

1.

D5 C5 A5 C5 A5 Interlude D5 C5

girl's got rhy - thm. Ow!

A5 C5 A5 D5 C5 A5

2. She's like a

2.
Guitar Solo

D5 C5 A5 C5 A5 D5 C5

[illegible]

The musical score for guitar is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 4/4. The score is divided into five measures, each corresponding to a specific chord: D5, C5, A5, C5, and A5. The notation includes various guitar-specific symbols such as natural harmonics (indicated by a 'v' and a dashed line), bends (indicated by a curved arrow and the word 'bend'), and fingerings (indicated by numbers 1, 2, 3, 4, 5). The fretboard diagram below the staff shows the fingerings for each note, with some notes marked with a '1' and a dashed line indicating a bend. The diagram also includes fret numbers (e.g., 19, 20) and a 'hold bend' instruction for the final measure.

D5 C5 A5 C5 A5

You know she

8va--

hold bend hold bend hold bend hold bend hold bend

♯ Coda

A5 C5 A5 D5 C5 A5 C5 A5

You know she real - ly got the rhy - thm. She got the

D5 C5 A5 C5 A5 D5 C5

back - seat — rhy - thm. Rock and roll rhy - thm.

A5 C5 A5 D5 C5 A5

The girl's got rhy - thm. _____

Additional Lyrics

2. She's like a lethal brand, too much for any man.
She give me first degree, she really satisfy me.
Love me till I'm legless, achin' and sore.
Enough to stop a freight train or start the third world war.

Pre-Chorus 2. You know I'm losin' sleep, but I'm in too deep.
Like a body need blood,
No doubt about it, can't live without it.

Pre-Chorus 3. You know she move like sin, and when she let me in,
It's like a liquid love.
No doubt about it, can't live without it.

Have a Drink on Me

Words and Music by Angus Young,
Malcolm Young and Brian Johnson

Phase 1

Intro

Moderate Rock ♩ = 120

N.C.(A7)

Intro musical notation for guitar. The staff shows a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The music starts with a whole note chord, followed by a half note chord, and then a quarter note chord. The first measure is marked with a forte (f) dynamic and 'w/ dist.'. The second measure is marked 'let ring'. The third measure is marked 'let ring'. The fourth measure is marked '1/4'. The notation includes a wavy line indicating distortion.

First system of musical notation for guitar. The staff shows a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The music starts with a whole note chord, followed by a half note chord, and then a quarter note chord. The first measure is marked with a forte (f) dynamic and 'w/ dist.'. The second measure is marked 'let ring'. The third measure is marked 'let ring'. The fourth measure is marked '1/4'. The notation includes a wavy line indicating distortion.

Second system of musical notation for guitar. The staff shows a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The music starts with a whole note chord, followed by a half note chord, and then a quarter note chord. The first measure is marked with a forte (f) dynamic and 'w/ dist.'. The second measure is marked 'let ring'. The third measure is marked 'let ring'. The fourth measure is marked '1/4'. The notation includes a wavy line indicating distortion.

Third system of musical notation for guitar. The staff shows a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The music starts with a whole note chord, followed by a half note chord, and then a quarter note chord. The first measure is marked with a forte (f) dynamic and 'w/ dist.'. The second measure is marked 'let ring'. The third measure is marked 'let ring'. The fourth measure is marked '1/4'. The notation includes a wavy line indicating distortion.

Verse
N.C.(A7)

whis-key, gin and bran - dy, with a glass I'm pret - ty hand - y.

2. See additional lyrics

P.M. P.M. P.M. P.M.

5 4 5 0 0 0 0 0 0 5 5 4 5 0 7 0 0 5 4 5 0 0 0 0

I'm try'n' to walk a straight line on

P.M. P.M. P.M. P.M. P.M. P.M.

0 5 5 4 5 0 7 0 0 5 4 5 0 0 0 0 0 0 5 5 4 5 0 7 0 0

sour — mash and cheap wine. Yeah, so join me for a drink, boys, —

P.M. P.M. P.M. P.M.

5 4 5 0 0 0 0 0 0 5 5 4 5 0 7 0 0 5 5 4 5 0 2 2 2 2 2 2

ah, we're gon - na make a big — noise. So don't

P.M. P.M. P.M. P.M. P.M.

(2/5) 5 5 4 5 0 7 0 0 5 5 4 5 0 3 3 3 3 3 3 3 5 5 4 5 0 7 0 0

(D) D5/A N.C.(D) D5/A

wor-ry 'bout to - mor-row, take it to - day. — For - get a-bout the check, we'll get

P.M. P.M. P.M.

Chorus

F5 G5 A7 D/A N.C.(A7)

hell _ to pay. _ Oh, have a drink on _ me. _ Yeah, have a

let ring -----| let ring -----|

3 3 3 3 5 6 7 7 9 8 9 7 7 5 7 0

N.C.(A7) A5 D5/A To Coda C5 A5

Have a drink on me to - day. Come on!

let ring ----- 1/4 let ring -----

7/9 8 9\ 7 7 5 7 0 2 2 2 3 3 3 5 5 2 0 0

Interlude
N.C.(A7)

Musical score for the Interlude section. The top staff is in treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bottom staff is a guitar fretboard diagram with six lines. Fingering numbers (0-7) are placed on the lines to indicate finger positions. The sequence of fret numbers is: 5, 4, 5, 5, 5, 4, 5, 0, 7, 0, 5, 5, 4, 5.

D.S. al Coda

Coda

Musical score for the D.S. al Coda section. The top staff is in treble clef with a key signature of two sharps. It begins with a whole rest followed by a quarter note. The bottom staff is a guitar fretboard diagram with fingering numbers: (5), 5, 5, 4, 5, 0, 7, 0.

Musical score for the Coda section. The top staff is in treble clef with a key signature of two sharps. It includes lyrics: "Oh, _____" and "Get stoned! _____". Above the staff are chord labels: C5, A5, E5, A5. The bottom staff is a guitar fretboard diagram with various techniques: "let ring" (indicated by a wavy line), and fret numbers: 5, 5, 3, 0, 5, 5, 2, 0, 3, 0, 3, 0, 2, 0, 2, 2.

Musical score for a guitar solo section. The top staff is in treble clef with a key signature of two sharps. It includes lyrics: "Oh, _____" and "Get stoned! _____". Above the staff are chord labels: E5, A5, E5, A5, G5. The bottom staff is a guitar fretboard diagram with various techniques: "hold bend" (indicated by a wavy line), and fret numbers: (2), 3, 2, (2), 0, 2, 2, 0, 0, 3, 0, 3, 0, 2, 0, 2, (2), 0, 2, 2.

Musical score for a guitar solo section. The top staff is in treble clef with a key signature of two sharps. It includes lyrics: "Oh, _____" and "Get stoned! _____". Above the staff are chord labels: D/A, E5, A5. The bottom staff is a guitar fretboard diagram with various techniques: "let ring" (indicated by a wavy line), and fret numbers: 4, 3, 3, 4, 3, 4, 6, 5, 6, 7, 5, 7, 0, 7, 0, 7, 0, 7, 0, 7, 0.

E5 A5 E5 A5 G5

E5 G5 E5 A5

E5 A5 E5 A5 G

D/A

Interlude A5

Have a drink on me. _____ Oh, have a

let ring -----

drink on — me. — Yeah! Oh, have a drink on me. —

let ring -----|

— Come on!

let ring -----| let ring -----| let ring -----|

Outro
A5 D/A

Oh! Gon - na roll a - round,

let ring -----| let ring -----| let ring -----|

G5 D/A A5 D/A G5 D/A

gon - na hit the ground. Take an - oth - er swig, have an - oth - er drink.

A5 D/A G5 D/A A5 D/A

Gon - na drink you dry, — gon - na get me high. Come on, all the boys,

G5 D/A A5 D/A G5 D/A

make a noise. Have a drink on — me. — Have a

A5 D/A G5 D/A A5 D/A

drink on — me. — Oh, have a drink on me. —

G5 D/A A5 D5/A

Have a drink on me. —

steady gliss.

Highway to Hell

Words and Music by Angus Young,
Malcolm Young and Bon Scott

Intro

Moderate Rock ♩ = 116

Intro

Chords: A, D/F#, G5, D/F#, G5

Dynamic: *f* w/ dist.

Tab:

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| T | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 3 |
| A | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 0 | 0 | 0 | X | X | X | X | X |
| | | | | 2 | 2 | 3 | 2 | 3 |

Verse

Chords: D/F#, G5, D/F#, A, A, D/F#, G5

Lyrics:

1. Liv - in' eas - y,
2. See additional lyrics

Tab:

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 3 | 3 | 3 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| X | X | X | X | 0 | 0 | 0 | 0 | 0 | X | X | X |
| 2 | 2 | 3 | 2 | 0 | 0 | 0 | 0 | 0 | 2 | 2 | 3 |

Chords: D/F#, G5, D/F#, G5, D/F#, A

Lyrics:

liv - in' free, sea - son tick - et on a one - way — ride. —

Tab:

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 2 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | 0 | 0 |
| X | X | X | X | X | X | X | 0 | 0 | 0 | 0 | 0 |
| 2 | 2 | 3 | 2 | 2 | 2 | 3 | 2 | 0 | 0 | 0 | 0 |

Chorus

A5 D/A G5 *D/F#

I'm on the high - way to hell. ____ On the

See additional lyrics

*Bass plays F#.

A5 D/A G5 D/F# A5 D/A

high - way to hell. ____ High - way to hell. _

1. G5 D/A A5 D/A A

I'm on the high - way to hell. ____

2. D Dsus4 D

Mm. ____ Don't stop me. ____

Guitar Solo

D/A

Yeah, yeah, ooh!

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a melody on a treble clef staff and a bass line on a bass clef staff. The melody includes chords G5, D/F#, A5, D/A, G5, and D/F#. The bass line includes fingerings and a "grad. bend" instruction. The score is divided into three measures.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in G major (one sharp) and 4/4 time. The chords indicated are A5, D/A, G5, D/A, and A5. The bass line includes various fret numbers and techniques such as "let ring" and "hold bend". The score is divided into three measures, each with a different chord progression.

Outro-Chorus

[illegible]

A5 D/A G5 D/A A5 D/A

high - way to hell. ____ I'm on the high - way to hell. _

loco

2 2 2 4 3 17 (17) 14 17 17 14

G5 D/F# A5 N.C. G D

On the high - way to hell! ____

8va *loco*

hold bend P.S.

15 (15) 15 15 (15) 17 (17) 0 0 0 3 0 0 0 3

A5 D/A *G/A D/A A5 D/A

I'm on the high - way to hell. ____

17 17 13 14 (14) 0 0 0 3 2 0 0 13 (13) 13 14 1/4 1/4

*Bass plays A.

G5 D/A A5 D/A G5 D/F#

High-way to hell. ____ High-way to

8va

(14) 17 (17) 13 14 13 14 13 20 20 19 19 17 17 (17) 13 14 1/2 1/2 1/4

A5

D

Free time

hell. And I'm go - in' down

8va

grad. bend

14 13 X 15

Gtr. tacet

all the way.

Whoa! On the high-way to hell.

8va

loco

12 (15) 12 (16) 12 (17) (12)

*Tremolo pick while trilling.

Additional Lyrics

- No stop signs, speed limit, nobody's gonna slow me down.
Like a wheel, gonna spin it, nobody's gonna mess me around.
Hey Satan, pay'n' my dues, playin' in a rockin' band.
Hey mama, look at me, I'm on my way to the promised land. Whoa!

Chorus I'm on the highway to hell. Highway to hell.
I'm on the highway to hell. Highway to hell.
Mm. Don't stop me. Yeah, yeah, ooh!

Whole Lotta Rosie

Words and Music by Angus Young,
Malcolm Young and Bon Scott

Intro

Moderately fast Rock ♩ = 160

A5 C5 D5 C5 A5 N.C. A5 C5 D5 C5 A5

f
w/ dist.

TAB

2 5 7 5 2 2 5 7 5 2

0 3 0 5 0 3 0 5 0 3 0

Verse

N.C. A5 C5 D5 C5 A5 N.C.

1. Wan - na tell — you sto -

TAB

2 5 7 5 2

0 3 0 5 0 3 0

A5 C5 D5 C5 A5 N.C. A5 C5 D5 C5 A5

ry 'bout a wom - an I know. —

TAB

2 5 7 5 2 2 5 7 5 2

0 3 0 5 0 3 0 5 0 3 0

N.C.

A5 C5

D5

C5 A5 N.C.

Ah, _____ come to lov - in', _____ she steals the show. _

The first system of the musical score. The vocal line starts with a rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The guitar line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The bass line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4.

A5 C5

D5

C5 A5

N.C.

A5 C5

D5

C5 A5

_____ She ain't ex - act - ly pret - ty, _____

The second system of the musical score. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The guitar line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The bass line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4.

N.C.

A5 C5

D5

C5 A5

N.C.

ain't ex - act - ly small. Fort' - two, thirt' - nine,

The third system of the musical score. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The guitar line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The bass line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4.

A5 C5

D5

C5 A5

fif - ty - six, _ you could say she's got it all. _____

The fourth system of the musical score. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The guitar line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The bass line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4.

N.C. A5

(2) $\frac{2}{6}$ 0 0 $\frac{2}{2}$ 0 0 $\frac{2}{2}$ 0 3 0 5 0 3 $\frac{2}{0}$ (2) $\frac{2}{6}$ 0 0 $\frac{2}{2}$ 0 0 $\frac{2}{2}$

N.C. A5 Verse N.C. A5

Play 3 times

2. Nev - er had a wom - an, nev - er had a wom - an like you. _
3. See additional lyrics

(2) 0 3 0 5 0 3 $\frac{2}{0}$ (2) $\frac{2}{6}$ 0 0 $\frac{2}{2}$ 0 0 $\frac{2}{2}$ 0 3 0 5 0 3 $\frac{2}{0}$

N.C. A5

Do - in' all the things,

(2) $\frac{2}{6}$ 0 0 $\frac{2}{2}$ 0 0 $\frac{2}{2}$ 0 3 0 5 0 3 $\frac{2}{0}$ $\frac{2}{2}$ 0 0 $\frac{2}{2}$ 0 0 $\frac{2}{2}$

N.C. A5 N.C. A5

do - in' all the things you do. _

(2) 0 3 0 5 0 3 $\frac{2}{0}$ $\frac{2}{2}$ 0 0 $\frac{2}{2}$ 0 0 $\frac{2}{2}$ 0 3 0 5 0 3 $\frac{2}{0}$

N.C. A5

Ain't no fai - ry sto - ry, ain't no skin and bone, _

The first system of music includes a vocal line with the lyrics "Ain't no fai - ry sto - ry, ain't no skin and bone, _". Above the vocal line, the chords "N.C." and "A5" are indicated. The guitar line consists of a series of eighth and sixteenth notes. The bass line is shown with fret numbers: (2) 2 0 0 2 0 0 2, 0 3 0 5 0 3 0, 2 0 0 2 0 0 2.

N.C. A5 N.C. A5

— but you give it all you got, weigh-in' in at nine-teen stone. _

The second system of music continues the vocal line with the lyrics "— but you give it all you got, weigh-in' in at nine-teen stone. _". The chords "N.C." and "A5" are indicated above the vocal line. The guitar line continues with eighth and sixteenth notes. The bass line fret numbers are: (2) 0 3 0 5 0 3 0, 2 0 0 2 0 0 2, 0 3 0 5 0 3 0.

Chorus F5

— You're } a whole lot - ta wom - an,
She was }

The third system of music introduces the chorus with the lyrics "— You're } a whole lot - ta wom - an, She was }". The chord "F5" is indicated above the vocal line. The guitar line features a series of eighth notes. The bass line fret numbers are: (2) 2 0 0 2 0 0 2, 2 0 2 0 2 0 2 2, 3 3 3.

D5

a whole lot - ta wom - an, whole lot - ta

The fourth system of music continues the chorus with the lyrics "a whole lot - ta wom - an, whole lot - ta". The chord "D5" is indicated above the vocal line. The guitar line features a series of eighth notes. The bass line fret numbers are: (3) 3 3 3, 3 3 3, 3 3 3.

A5 G5 A5 G5

Ro - sie, whole lot - ta Ro - sie,

A5 G5 1.

whole lot - ta Ro - sie, and you're a whole lot - ta

G5 G5/F# G5 G5/F# G5 N.C. A5

wom - an.

N.C. A5 N.C. A5

3. Oh,

2.

Chord progression: G5, G5/F#, G5, G5/F#, G5, N.C.

Vocal line: a whole _ lot - ta wom - an. Ah, yeah, yeah!

Bass line: 3 0 0 0 3, 3 0 0 0 2, 3 0 0 0 3, 3 0 0 0 2, 3 0 0 0 3, 5, 4

Guitar Solo

A5

Chord progression: A5, N.C., A5

Guitar Solo: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7 (7) 5 5

Chord progression: N.C., A5

Guitar Solo: (5) 5 5 5 5 5 5 5 5 5 5 7 (7) 5 5

Chord progression: N.C., A5

Guitar Solo: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 4 5

Chord progression: N.C., A5

Guitar Solo: grad. bend, 7 1 (7) 8 7 1 (7) 5 8 5 7 5 7 5 7 5 8

N.C. A5

N.C. A5

N.C. A5

F5

D5

N.C. A5 C5 D5 C5 A5 N.C. Play 6 times

mf P.M. -----|

A5 C5 D5 C5 A5

P.M. -----| *f*

N.C. A5

N.C. A5 N.C. A5

grad. bend

N.C. A5

8va

8va N.C. A5

8va N.C. A5

8va N.C. A5

Chorus F5

Oh, a whole lot - ta wom - an, a whole lot - ta

D5 A5 G5

wom - an, a whole lot - ta Ro - sie,

A5 G5

whole lot - ta Ro - sie, a whole lot - ta

A5 G5 G5 G5/F# G5

Ro - sie. You're a whole lot - ta, you're a whole lot - ta

G5/F# G5 N.C. A

Ro - sie. _____

Additional Lyrics

3. Oh, honey, you can do it, do it to me all night long.
 Only one who turn, only one who turn me on.
 All through the nighttime and right around the clock,
 Whew, to my surprise, Rosie never stops.

**Words and Music by Ronald Scott,
Angus Young and Malcolm Young**

Moderately slow ♩ = 76 (♩ = ♩ ♩)

Verse

B5 E5 E6 E7

1. She gave me the queen, she gave me the
 2. See additional lyrics

steady gliss.

mp
 w/ slight dist.

4/4

4/2 4/2 4/2 4/2 4/2 4/2 4/2

2 2 2 2 2 2 2

2 2 4 5

0 0 0 0

king. She was wheel - in' and deal - in', just do - in' her

E5 E6 E7 A5 A6 G/A

thing. She was hold - ing a pair, but I had to

2 2 4 5
0 0 0 0

2 2 4 3
0 0 0 5 0

A5 A6 G/A A5 A6 G/A

try. Her deuce was wild, but my ace was —

2 2 4 3
0 0 0 5 0

2 2 4 3
0 0 0 5 0

A5 A6 G/A E5 E6 E7

— high. But how was I to know that she'd been

2 2 4 3
0 0 0 5 0

2 2 4 5
0 0 0 0

E5 E6 E7 E5 E6 E7

dealt with be - fore? — Said she'd nev - er had a full house,

2 2 4 5
0 0 0 0

2 2 4 5
0 0 0 0

E5 E6 E7 A5 A6 G/A

but I should have known from the tat - too on her left leg and the

A5 A6 G/A A5 A6 G/A A5 A6 G/A

gar - ter on her right, she'd have the card to bring me down if she played it right. She's got the

Chorus

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

jack. She's got the jack. She's got the jack. She's got the

f
w/ dist.

E5 E6 E5 E6 A5 A6 A5 A6 A5 A6 A5 A6

jack. She's got the jack. She's got the jack. She's got the

To Coda 1

E5 E6 E5 E6 E5 E6 E5 E6 B5

jack. She's got the jack. She's got the jack, jack, jack, jack,

To Coda 2

A5 E5 E6 E5 E6 E5 A5 A#5 B5

jack, jack, jack. She's got the jack.

Guitar Solo

E

A

E

B

A

E

D.S. al Coda 1

A5 A#5 B5

2. Pok - er face was her

⊕ Coda 1

B5

jack, jack, jack, jack,

let ring --

A5 E5

Jack. Jack. Jack. She's got the jack. She's got the

D.S.S. al Coda 2

E5 A5 A#5 B5

jack.) She's got the

f

Coda 2

N.C.(E)

jack. Ah! _____

rit.

let ring - 1/4 let ring - 1/2

Free time

F5 E

Additional Lyrics

2. Poker face was her name, poker face was her nature.
 Poker straight was her game if she knew she could get ya.
 She played 'em fast and she played 'em hard.
 She could close her eyes and feel ev'ry card.
 But how was I to know that she'd been shuffled before?
 Said she'd never had a royal flush, but I should have known
 That all the cards were comin' from the bottom of the pack.
 And if I'd known what she was dealin' out, I'd have dealt it back.

You Shook Me All Night Long

Words and Music by Angus Young, Malcolm Young and Brian Johnson

Intro

Moderate Rock ♩ = 120

G5 D5

mf
w/ dist.
let ring throughout

1/4

TAB

G5 D5

TAB

Faster ♩ = 126

G5 C G5 C G5 D5 G5 D5 G5 D5

1.

TAB

2.

Verse

D5 G5 D5 G5 C G5 C G5 D5

1. She was a fast ma - chine, - she kept her mo - tor - clean, - she was the
2. See additional lyrics

TAB

G5 D5 G5 D5 G5 C

best damn — wom - an that I ev - er seen. — She had the sight - less eyes, — tell - in'

G5 C G5 D5 G5 D5 G5 D5

me no lies, — knock - in' me out with those A - mer - i - can thighs. Tak - in'

G5 C G5 C G5 D5 G5

more than her share, — had me fight - in' for air, — she told me to come, — but I was

D5 G5 D5 G5 C G5 C G5 D5

al - read - y there. 'Cause the walls start shak - in', the earth was quak - in', my mind —

Chorus

G5 D5 G5 D5 G5 Csus2

— was ach - in', and we were mak - in' it. And you shook me all —

G/B D5 Csus2 G/B

— night — long. — Yeah, you —

G5 Csus2 G/B D5 Csus2

— shook me all — night — long. —

1. G/B 2. G/B G5 Csus2

2. Work - in' Knock me out, — I said, you shook me all —

G/B D5 Csus2 G/B

night long. You had me shak - in' and

The first system of music includes a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "night long. You had me shak - in' and". Above the vocal line are chord markings: G/B, D5, Csus2, and G/B. The guitar accompaniment is in treble clef, and the bass line is in bass clef with fret numbers: (3), 0, 3, 2, 0, 3, 0, 2, 3, 0, 2, 2, 0.

G5 Csus2 G/B D5 G5

you shook me all night long.

The second system of music continues the vocal line with the lyrics "you shook me all night long.". Chord markings above the vocal line are G5, Csus2, G/B, D5, and G5. The guitar accompaniment and bass line continue with fret numbers: 3, 0, 2, 3, 2, 0, 3, 0, 3, 3, 3, 3, 3.

D5

Yeah, you shook me, the way you took me.

The third system of music features the lyrics "Yeah, you shook me, the way you took me.". A D5 chord marking is present above the vocal line. The guitar accompaniment and bass line continue with fret numbers: 0, 2, 0, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

Guitar Solo

G5 Csus2 G/B D5 Csus2 G/B G5

let ring P.M. P.M. P.M.

The guitar solo section is marked "Guitar Solo" and features a single melodic line in treble clef. Chord markings G5, Csus2, G/B, D5, Csus2, G/B, and G5 are placed above the staff. The solo includes techniques like "let ring" and "P.M." (palm mute). Fret numbers and other markings include 1, 5, (5), 3, 3, 6, 5, (5), 3, 5, 5, 5, 3, 5, 3, 1, 3, 5, 5, and a 1/4 note marking.

Csus2 G/B D5 Csus2

1/4 hold bend

G/B G5 Csus2 G/B D5

1 1/2 1 1

Phasen

Csus2 G/B G5 Csus2

let ring hold bend 1 1/2 1/2 1

G/B D5 Csus2 G/B

You real - ly took me, and

1 1 1 1 1 1

Chorus

G5 Csus2 G/B D5 Csus2

you shook me all night long.

G/B G5 Csus2 G/B D5

Ah, you shook me all night

Csus2 G/B G5 Csus2

long. Yeah, yeah, you shook me all

G/B D5 Csus2 G/B

night long. You real - ly got me, and

G5 Csus2 G/B D5 Csus2

you — shook me all — night — long.

The first system of music includes a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "you — shook me all — night — long." The guitar accompaniment is shown in two staves: a treble staff with chords and a bass staff with a line of numbers (0, 2, 3, 2, 0, 3, 0, 2, 3) representing fret positions.

G/B D5 Csus2 G/B D5

Yeah, you shook — me, — yeah, you shook me

The second system continues the musical piece. The vocal line has the lyrics "Yeah, you shook — me, — yeah, you shook me". The guitar accompaniment continues with the same bass line pattern of fret numbers.

all — night long. —

The third system concludes the main phrase with the lyrics "all — night long. —". The guitar accompaniment ends with a final chord and a line of fret numbers.

Additional Lyrics

2. Workin' double-time on the seduction line.
 She was one of a kind; she's just a mine, all mine.
 Wanted no applause; just another cause.
 Made a meal out of me, and come back for more.
 Had to cool me down to take another round.
 Now I'm back in the ring to take another swing.
 'Cause the walls was shakin', the earth was quakin',
 My mind was achin', and we were makin' it. And you...

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